ROSIN THE BOW

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Formerly The Ramapo Ranger's Bulletin.

For Square and Folk Dancers

Vol. II March 1946 No. 3

In the past few months there have been dance forums for teachers and international group leaders; also a few attempts to form associations of those in this sector of the folk dance scene ---- but to date I know of nothing concrete that has been done in the way of forming a real council of nationality groups or their leaders. There have been of course, rumors of reviving various defunct organizations, but nothing has issued except conversation.

There may be some question as to what purpose such a council could serve. That really requires a listing:

1. To promote amity and a better mutual understanding between the nationality groups.
2. To organize festivals. A council would wield more influence than any individual, and would have greater resources in the form of dancers, costumes, etc.
3. In as far as practicable, to regulate the overall folk dance structure. Try to dissuade outside groups and individuals from using unauthentic material and teaching certain dances, that because of their difficulty of execution or interpretation, result in casual groups presenting a caricature of the original - - to the distress of the nationality thus misrepresented.
4. To provide a clearing house for such material as might be deemed suitable for release to the general public, and collate this in some form acceptable to the public library. Folk material available to-day should be preserved ---- not only in print, but with recordings, motion pictures etc.

Now if all this sounds good ..... don't sit on your hands and think "Nice idea." Inertia is the reason we don't already have such an organization. Write in; offer to cooperate with such a move; let's have ideas!

As a suggestion for a beginning: how about a folk dance picnic and exhibition by all the nationality groups, the proceeds to be used to start a folk dance archive at the library or one of the museums? Will you help?

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Harlem Islanders

To most people the mention of negro dancing conjures up perhaps one of three pictures: the Lindy Hop, the buck and wing dancing, or the rolling buttocks of some of the African tribal dances. That various groups have quite different ideas on the subject may surprise many people, but I think that the least known fact is that such things as the old-time quadrilles and contra dances are practiced by some colored groups.

The first time I heard of such a group meeting in the New York area I was invited up to see them rehearsing for an exhibition at a West Indian ball. Now Harlem isn't quite the sink of iniquity that some of the yellow journals would have you believe; neither is it peopled solely by angels—and the shade of the Harlemites skin has no bearing on the subject; I'll show you white districts in which you'd be less safe. However for those who never ventured, I'll try to present the visit with the flavor intact.

It was raining, and along Lenox Avenue the green lights of the corner lunchroom glinted on the wet pavement almost up to the doorway where I waited somewhat doubtfully for the Elk's Rendezvous to open for the Monday night practice of the Union Quadrille Club. Harlem streets are never too reassuring to a lone white man even after considerable acquaintanceship, and a waiting white stranger on a wet night is doubly the object of passing stares.

In the apartment house across the street a pretty colored girl appeared nude before the window and proceeded to dust her person with powder and dress for the evening—whether in innocence of the raised shade or as a matter of advertising I couldn't be sure!

The sign in the window of the store next door proclaimed it as "The New Apostolic Church of Zion," and within the pastor and a lone member of his flock sat at the battered piano and raised their voices in lamentation; apparently over the unfaithfulness of those kept away by the inclement weather.

The policeman on the beat passed, stopped abruptly and returned. "Yuh got business here, bud?" he questioned sharply. I'm afraid my "I'm waiting for someone" must have sounded like the stock reply, but I couldn't think of another. "Damned poor place for a date" he disparaged and sloshed on his way.

When finally part of the group arrived and opened the place, the whole aggregation seemed to descend at once, including a three piece orchestra. Without further ado they proceeded to devote a long evening *entirely* to quadrilles.

They did a number of figures that were easy to recognize as being derived from the Saratoga Lancers, the London Lancers and the Polo Quadrille as well as a few I had never seen before.

One very interesting figure:

1. Head couples *double* dos-a-dos.
   Partners hold hands in promenade position through this figure.
2. Sides the same.

3. Head couples "Rosette"
   This is just like the second figure of the Danish folk dance, "Bitte Mand i Knibe." Partners join inside hands; the two men join left hands with each other, raising them in an arch under which the two ladies pass. The ladies now face back and reach with their right hands over the men's joined lefts, forming a sort of a star. Circle once to the left in this position.
4. All swing partners.
   Modern square dance position, buzz step.
5. Sides couples "Rosette."
6. All swing partners.
7. Pass corners all.
   "Siding" with corners as in the English Country Dances.
8. Grand Right and Left.
   All the way around, passing partners once.
9. All swing partners.

Music for this:—"The Bottom of the Punch Bowl" in Jarman's "Old Time Fiddlin' Tunes."

Apparently there was a great deal of neglected material here: and learning of another quadrille club (The Eureka Quadrille Club), I inveigled a member into inviting me to their annual Formal Ball. This was during the much-publicized "mugging" epidemic and Mr. 'X' was concerned lest we be added to the list of muggees.

As we picked our way through the piles of slush, (the street department seems to get to Harlem streets last) my companion aired his misgivings; "Bad section here—never do feel quite right through here. Same block as the hall they stabbed a boy last week. Stabbed him right through the liver. Died yesterday, he did. Them long doorways are bad too. And you never see a cop around here 'less he's collecting his sugar."

Arriving at the hall we were greeted with one of the "long doorways" with no lights showing. Doubtfully my friend surveyed the dark opening: "Hadn't ought to go in there nohow until they light the lights," he worried, "Could be the muggers put them out. It's the bad section here."

Warily entering the gloom, we found only a lone girl waiting for her boy friend. (From her demeanor I assumed that some one else's boy friend would also be welcome!) We took evasive action and proceeded upstairs to the ballroom where I found that although 11 o'clock seemed to me to be a tardy hour to arrive at a dance, Harlem decreed this impossibly early, and the only people there were a couple of the musicians and a few of the dance committee.

The place was cold and dark, since but little of the rationed fuel was allotted to Harlem at this time. All around the wall were arranged little booths, each with it's reservation card and the committee was dashing about checking lists and trying to keep warm.

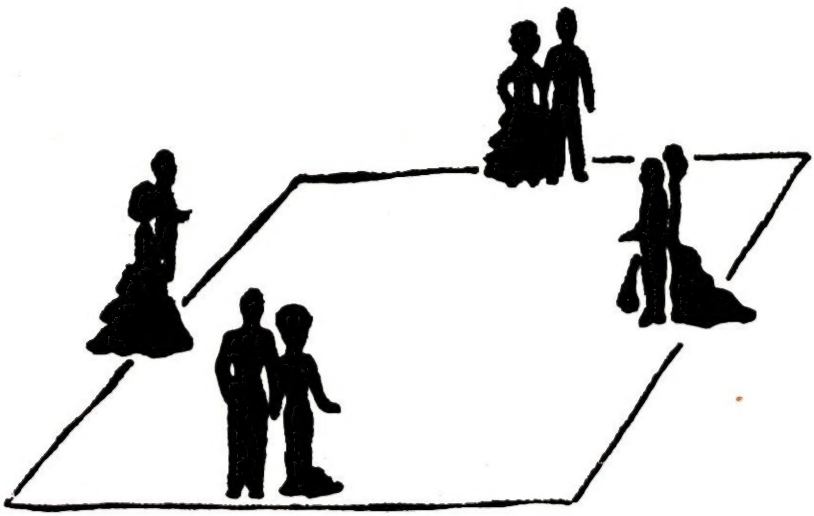
The remainder of the orchestra arrived, shivered, and promptly sent out for a bottle of Demarara! With this warming influence they tuned up with alacrity and abandon.

The guests were now arriving and soon filled the floor with a mass of bobbing, whirling Lindy-Hoppers. The conventions apparently classed a tuxedo as formal and a zoot-suit as semi-formal garb. The women wore about everything from the sleek, hip-outlining "Harlem Special" to elaborate (and daring) evening gowns.

Soon both the orchestra and the dancers were warmed up and they switched to the rumba. Perhaps you fancy yourself as a dancer, but I don't think anyone should say he has really done the RUMBA until he has had an "Island" girl as a partner, after first having downed enough rum to drown his normal inhibitions!

Here the full effect of the tight Harlem skirt could be seen as these shiny rayon creations caught gleaming highlights while their owners posteriors undulated to the clickety-clack of the rumba rhythm!

Interspersed between the Lindys and rumbas were a few of what the Islanders called "country dances." About the shortest way to describe them (my space is running out) is to say they were apparently hybridized originally from the polka, tango and rumba.



After a few hours of this the time arrived for the event of the evening; the exhibition quadrille by the club members. To the tune of 'Captain Jinks' they marched forth in tuxedos and trailing evening gowns and presented:—

THE BAHAMA QUADRILLE

Figure 1 (Music: Captain Jinks)

Head couples forward and back

Head gents forward, honor and change places

Head couples forward and back

Head ladies forward, honor and change places.

Head couples forward and back

Head ladies reclaim

The two head ladies give right hands in the center, swing once around, pick up own partners and promenade across to original home position.

All swing partners. Regular buzz step.

——— Sides the same———

Figure 2 (Music: Five Mile Chase)

Head couples forward and back

Ladies chain

In this version of "ladies chain" the men do not touch the ladies; instead they walk around each other counter-clockwise, maintaining a face-to-face position as they do so.

All star promenade.

Men's left hands to the center, right arm around partner.

All swing partners

——— Sides the same ———

Figure 3 (Music: Listen to the Mocking Bird.)

Swing and exchange

First head gent swings partner, progressing across to the opposite couple. He leaves her on the left of the opposite gent and back up to place, the trio advancing as he retreats. Then the trio backs and the lone gent advances, takes both ladies and backs to place with them, the other gent advancing. Trio advances, lone gent backs to place. Both couples swing; the first head couple progressing across to place.

——— Sides the same. ———

Figure 4 (Music: Silver Bell)

Head gents left elbow swing in the center.

Pick up partners, once around and home

Men's left hands joined, right arms around partners waist.

Heads right and left.

All swing partners

——— Sides the same ———

Figure 5 (Music: Joys of Wedlock)

All in to the center and back. (8 counts)

All swing partners. (8 counts)

Gents to the right, balance and swing. (8 counts each)

This balance is like the English Country Dance "set to partners."

Repeat gents to the right etc., until partners are regained.

All promenade around; promenade to seats.

Square Dance Contest Clicks!

The first square dance contest to be held in North Jersey since 1904 packed Franklin Grange Hall last Saturday evening with a record crowd of enthusiastic dancers and spectators. Eight sets competed in the actual contest and several visiting sets came to watch from quite distance points.

Square and round dancing as usual was enjoyed by all before and after the contest, some of the sets arriving hours before the event to limber up.

The dancing was judged by the contestants themselves on a blocked ballot system and all danced the same figure as repeated by Rod La Farge, the official caller for the event.

The winning set: Walter and Helen Bullock of Closter, Robert Draper, Orangeburg, N. Y., Frances M. Vorhies of Pearl River, N. Y., Blanche and Kenneth Bradley of Nanuet, N. Y., John Zeman of Pearl River, N. Y., and Mildred Zeman of Orangeburg, N. Y.

Second place set were: Edward and Katherine Laurence of Hawthorne, Jack and Frieda Van Saun of Midland Park; Frank and Barbara Schwab of Englewood and Edwin and Estelle Guse of Paterson.

Third place set included Charles C. Thomas of Woodbury, Ann Pylypiw of Philadelphia, Pa., Miriam R. Heritage of Camden, Irvin Whiteman of Philadelphia, Charles Elliott, James Gerriler, Elizabeth Moses and Elaine Greenburg all of Philadelphia.

Fourth place set Jack and Elsie Bailey of Paterson, Ray Van Blarcom, Midland Park; Mary Ann Brooks, Paterson; Jacob Baas, Wyckoff; Cecelia Brooks, Paterson; Gaby Waldensburger, Wortendyke, also J. Waldenberger of Wortendyke.

Also competing were: Lloyd Gardner, Joyce Zeman, Louise Smellegar and Fred Linderman, all of Orangeburg, N. Y.; June and Muriel Storie of Park Ridge; Leon Bradley of Nanuet; George Bleyer of Camp Shanks, N. Y.; John and Dominick Esposito of Caldwell; Anne Przyhock, John Przyhock, Helen Baransky, Catherine Baransky, all of Whippany; Paul Morgenthien of Caldwell; Edward and Elizabeth Anderson, A. E. and Eleanor Ostertag, Mr. and Mrs. Cunningham, Russell Jenkins and J. Florence Roualt, all of Allendale; John L. Winters, Carrie Teters of Campgaw; John H. Hommes, Elsie M. Hommes, Norma Holden and Donald Wanamaker, all of Midland Park; and Ralph and Winifred Hopper of Wyckoff.

Non-competing sets were present from many places in New York, Pennsylvania and New Jersey.

Old-Time Waltz Contest

There was keen competition in the waltz contest held in Franklin Grange Hall last Saturday evening as 19 couples entered the event. The winners were Mr. and Mrs. George Schurter of Ramsey and second place went to Mr. and Mrs. David Flynn of Allendale. Finalists were Mr. and Mrs. Jack Van Saun of Midland Park, Eileen Rourke of Ho-Ho-Kus, Robert Wilkinson of Wood-Ridge, Mary Wheatley of Fair Lawn, Theodore Ellis of Paterson, Mr. and Mrs. John Haggerty of Newark and Mr. and Mrs. Peter Thompson of Glen Cove, L. I.

Ramblins'

The dance forum directed by Lola Rom at City Center ended with the review night on March 9th. The 'Press' was obnoxiously present. It seems that both the radio stations and newspapers send their rudest and loudest men to cover N.Y. folk dance affairs. They sure disrupt a great many evenings.

Mr. and Mrs. Brundage visited Ray Bruyn at one of his one-night stands in Cornwall N.Y. High School. Ray returned the visit by bringing a couple of carloads up to Al Brundage's big time at Wingsdale N.Y. He had a bad time getting home over Pauling Mt. in a sleet storm.

Al Brundage writes that he is holding a callers night (see directory supplement). Sorry I can't make it but I'm calling at the Passaic Y that night.

Mr. V.J. Tiger of Bernardsville N.J. is visiting us at Franklin Grange on April 20. He is bringing along his all-girl square dance band. (Tiger's Lady Bugs.)

Henry Joseph Scherer's brother is returning from the Philippines to resume his square dance calling.

Ed Durlacher says our "Montgomery" schottische was shown to him at the last World's Fair and it was also done once on the old Henry Ford radio program. Anyhow he likes it and so does everybody that tries it!

Pop Stout sends in a couple of new dates - he is calling four or five nights a week now, and teaching square dancing to high school groups during the day.

David Hahn says the 'Echoes of Switzerland' radio program (sponsored by the Europa Import Co.) is very good. Sat. 1.30 P.M. on WBNX; Sun. 11 A.M. on WWRL; Mon. 8.30 P.M. on WBNX.

'Pop' Orville Smith is averaging five nights a week. He was one of the three callers at that square dance contest in Pittsfield Mass. last January where they had a crowd of 1400 and had to turn away hundreds more. He is planning another such affair in June at Hartford Conn. It will be held outdoors in one of the parks.

Hazel Lockwood Muller is conducting a weekly radio folk dance series for the American Museum of Natural History. WNYC Mondays, 4.30 to 5 P.m.

The Hawaiian group that is making the trip to the National Folk Festival in Cleveland will also appear in New York at the Museum of Natural History, Central Park West at 79th St. (June)

Henry Mills ,who calls over on Long Island, sends in some information, dates and clippings. We'll have to make a trip over there some odd night.

Mr. Reineke over in Wayne County Pa., promises to send in a batch of new square dance places in his section as soon as they open for their summer season.

George Hill held his callers night at Evergreen Lodge in Springfield N.J. The Hill Billies furnished the music and the following callers participated: Jack Bailey, John Villiani, Johnny Loschiavo, Hobart Marshall, Pop Stout, Chuck Zintel, Frank Kaltman, Steve Chablin, Bud Page, Rod La Farge, George Vigor, Ed Abramson, Ed Porter, Vernon Beach, Irving Higgins and George Hill.

Ed Abramson is leaving Jersey for Vermont. Mary Krowley is using his musicians at the moment and the Legion Hall at Sparkill is closed.

I called over at Closter the other night for the Jolly Square Dancers with the Green Valley Boys supplying the music. Nice band; they'll play for the callers' night May 5, also sponsored by the J. S. D. in Closter Borough Hall. The Interstate Cowboys' Club was there and put on a show of rope-spinning, bull whip work and cowboy music. Kenneth Bradley, one of winners in that Franklin Grange square dance contest, showed up with a broken foot!

Katherine Dunham has a most interesting collection of West Indian drums. I have permission to photograph them; I'll try to put the photos in next month.

I see we are mentioned in several magazines lately, including 'Recreation' and 'Youth Leaders',and we have piled up quite a newspaper linage so far this year : over 2500 lines total of several papers. (Counting pictures.)

DANCE DIRECTORY SUPPLEMENT

This information will bring 'Rod's Dance Directory', Issue #10, up date. (April 10.)

NOTE

Bill Cairn's regular Saturday night group will omit Sat., April 27.

ADDENDA

SPECIAL ONE-TIME EVENTS

Fri., April 12. Katherine Dunham's party "La Boule Blanche." West Indian music and dancing. Haitain drum rhythms. Dances:- Rhumbas, meringues, mazouks and beguines. Caravan Hall, 110 E. 59th Street, New York City.

Fri., April 12. Mrs. Siller plays for group at Barnard College.

Wed., April 17 Folk Costume Party sponsored by David Hahn at Arlington Hall, St. Marks Place, New York City. Guest groups:- Margot Mayo and the American Square Dance Group, Etelka Serly and the Hungarian Folk Dance Group, and the Swedish Folk Dance Group. All proceeds to the National Service Fund.

Saturday, April 27. Mrs. William Siller presents an evening of country dancing at the R. R. Y.M.C.A., 224 East 47th Street, New York City. Larry Cairns calling, Mrs. Siller at the piano. 8 to 11 P. M.

Wed., May 1. Caller's night at Elk Hall, Danbury, Conn. Al Brundage and his King Street Pioneers.

Wed., May 1. Rod LaFarge calls with the Sagebrush Troubadours at the Passaic, N. J. Y.M.C.A. on River Drive.

Sun., May 5. Caller's night at Closter Borough Hall, Dock Road, Route 201, Closter, N. J. Sponsored by the Jolly Square Dancers for the benefit of the Closter Ambulance Fund. Music by Turner's Green Valley Boys and The Red River Boys. Write to Rod if you want further information.

Al Brundage calls with the King Street Pioneers: April 24, May 15, and May 29 at the Bridgeport, Conn. Y.W.C.A. May 3-17-31 at the Wilton, Conn. Town Hall. April 26 at Danbury, Conn. High School. April 27 at the Waterbury, Conn. Lutheran Church House.

Harry Mills calls with Mill's Orchestra: Sat., May 4 at Commack, L. I. Firehouse; April 13 at Centereach, L. I. F. D.; April 26 at Port Jefferson, L. I. High School.

Aug. 11 to 25. The Eastern Cooperative Recreation School will hold their sixth annual session on the campus of Goddard College, Plainfield, Vt. Course will include play party games and folk dancing. Write Ruth Norris, Eastern Co-op League, 44 W. 143rd Street, New York 30.

MONDAYS

New York City. Ed Durlacher calls with his Top Hands, every Monday night at 105th Street and Riverside Drive. Outdoor square dancing. Free; sponsored by the Pepsi-Cola Co. Starts June 17th.

New York City. Thompson Gym, Teachers College, 525 W. 120 th Street. Folk dancing every Monday night 8 to 10:40. Eugene Tso, leader.

TUESDAYS

Somerville, N. J. High School Gym. Square dancing every Tuesday night, Pop Stout calling with Stouts Orchestra.

WEDNESDAYS

Millertown, N. Y. Grange Hall. "Pop" Smith calls with his Old Timers every Wednesday night.

THURSDAYS

Charlestown, South Carolina, Y.W.C.A., 76 Society Street. Square and folk dancing first and third Thursdays. 8:30 to 10:30 P.M.

Falls Village, Conn. Grange Hall. "Pop" Smith calls with his Old Timers on alternate Thursdays starting April 4.

FRIDAYS

New York City. Jefferson School, 575 Sixth Avenue at 16th Street. Henry Joseph Scherer starts 8-week folk dance class, Friday, May 3. Registration starts April 22.

Hartsville, Mass. Community Hall. "Pop" Smith calls with his Old Timers every Friday night.

Hyde Park, N. Y., Town Hall. Robert Rose calls with Rose's Orchestra. Second Friday of each month.

Wicopee Grange N. Y. Robert Rose calls 4th Friday each month.

Trenton, N. J., USO Club, 132 North Warren Street. Square dancing led by the Trenton Play Co-op. Second and fourth Fridays.

Linden, N. J. School No. 8. West Balanckey Street. Pop Stout calls with Stouts Orchestra every Friday night.

SATURDAYS

New York City. Ed Durlacher calls with his Top Hands every Saturday afternoon at 2 P. M. at the Mall in Central Park. Outdoor square dancing. Free; sponsored by Pepsi-Cola. Starts June 22nd.

East Setauket, L. I. Veterans Hall. Harry Mills calls with Mill's Orchestra. Fourth Saturday of each month.

Trenton, N. J. Y.W.C.A. Square dancing under leadership of the Trenton Play Co-op. First and third Saturday evenings.

Sheffield, Mass. Grange Hall. "Pop" Smith calls with his Old Timers every Saturday night.

Watchung, N. J. Firehouse. Herbert Hann calls every Saturday night. Square and round dancing.

SUNDAYS

Trenton, N. J. Play Co-op Headquarters Barricklo Avenue. Square dancing second and fourth Sundays, 8:30 to 11 P.M.

DISCONTINUED

Mt. Bethel M.J. Sat. nights.

South Somerville N.J. Sunday nights.

Advertisements

RAYBURN'S OZARK GUIDE

Box 111-X Eureka Springs, Arkansas is a 100-page magazine of the Ozarks, for sportsmen, homeseekers, folklorists. $1.00 a year or $2.00 for three years. Single copy 35¢. Classified advertising 5¢ a word; display $2.00 per inch.

The Calgary Stampede

Calgary Alberta. July 8 - 13. Big purses for all events; cowboys get your entries in! Indian Fair; Square dancing Sat. night at the Hudson's Bay Company parking lot.

Honolulu Baby

Tune:- The Spanish Cavalier.

Introduction.

You all join your hands and you circle to the left,
Then you circle io the right with your lady;
And when you are home, you swing with your own.
You swing with your Honolulu Baby.

Figure.

The first gent lead out, go three hands around;
Then you swing with the other fellow's lady
And when you are done, go back where you begun;
And swing with your Honolulu Baby.

Call three; times then to accomodate
the lady who has 'followed up', call:-

Go back to the last, and it's four hands around,
Then you swing with the other fellow's lady;
And when you are done, go back where you begun,
Everybody swing your Honolulu Baby.

Break.

Elbow swing the corner girl,
Oh, around and round you whirl;
Then you promenade your Honolulu Baby;
Promenade around that ring
While the lani birdies sing;
Promenade with your little island lady.

EXPLANATION

First gent go to 2nd couple, circle 3 and swing opposite lady. Go back home, swing partner and on to next while the lady starts the same figure with the 2nd couple. Last time out man revisits last couple - circle 4 and both men swing the opposite ladies.